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authenticity of design would change the picture. All instruments are here presumed to play in equal temperament at $a' = 440\text{hz}$, and all of the woodwinds (save the cornett) conform to the "C and F" system developed in the baroque period. Were performers on renaissance instruments to follow the lead of serious exponents of baroque practice and to demand instruments built to earlier pitch standards, nominal tunings, and intonation systems, the effect of the change could only be beneficial from the standpoint of authentic sound and performance practice; it would, however, invalidate much of the specific information given by Stiller. Were performers and audiences, moreover, to become more sophisticated in their understandings of renaissance music, perhaps the demand for some of the odder instruments—ephemeral, peripheral, or even (in the case of gemshorns as a consort) nonexistent in the Renaissance itself—might abate in favor of more "normal"-sounding, mainstream early performance media. Although these changes hardly seem imminent, it still seems wrong to perpetuate anachronistic versions of historical instruments merely for the sake of twentieth-century compositions. We may be reminded of the Pleyel-type harpsichord, which is now of little interest to most serious players but which, somewhat ironically, has become an historical instrument in its own right for the performance of one modern work—the Poulenc concerto.

Stiller would undoubtedly contend that the instruments as he describes them are here to stay, and that more authentic versions are more likely to coexist with than to supplant them. Thus his section on early instruments will probably remain a realistic guide to modern use. It is as a guide to historical instrumentation that it leaves the most to be desired. Considering the basic purpose of the book, however, this lapse can be regarded as only a minor flaw in a painstakingly complete and beautifully produced resource.

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Malou Haine and Nicolas Meeùs, eds. *Dictionnaire des facteurs d'instruments de musique en Wallonie et à Bruxelles du 9e siècle à nos jours*. Liège: Pierre Mardaga, 1986. 768 pp.; 267 black-and-white illustrations. FB 3,250. FF 515.

One's first reaction to this hefty volume is to hope that it is a harbinger. We have *MGG*, *New Grove 6*, and even the recent *New Grove Dictionary of Musical Instruments*, all of which will continue to grow with each new edition, not the least in the entries for instrument makers. But this volume is something else again—a well-researched compendium of information on instrument

makers from the Renaissance to the present day bracketed within a fairly small geographical area. That central Flanders has long been a center for instrument making will surprise no organologist or historian, and this volume's substantial 765 pages is ample confirmation of it.

The compilation of any dictionary is fraught with danger—the danger of omission. One naturally looks first in one's own field for this—in the reviewer's case, keyboard instruments. Considering the early reputation Flanders had in this regard, it is rather surprising to encounter some weaknesses in the period before the eighteenth century. Certainly in a compilation such as this, there is ample room for the more minor figures, and some are indeed included; yet one looks in vain for people such as the harpsichord and virginal maker Lodewijk Theewes (one of three recorded harpsichord makers of that surname), active in Antwerp and London, 1561–85. But there is really only one truly glaring omission among the keyboard instrument makers, and that is of the several members of the influential sixteenth-century Brebos family, organ builders active in Lier, Antwerp, and Spain—this despite the fact that Jan van Lier, of an equally important family, is cited in this dictionary as the mentor of Gomaar Brebos, the progenitor of the Brebos clan. Well, one can find all the Breboses in *New Grove* 6,¹ which unfortunately leaves out the *Dictionnaire's* Van Liers (under any of their aliases: Vente² lists them as de Smetses and/or Verrydts but not as Van Liers!).

Haine and Meeùs are much stronger and more inclusive from the eighteenth century on. Their nineteenth-century coverage in particular is quite impressive, and provides detailed information on many makers of all kinds of instruments who are either not mentioned at all in other sources, or are not mentioned in as much detail. A good example of this nineteenth-century emphasis is the eight pages devoted to the Sax family of brass instrument makers, in contrast to less than a single column devoted to the illustrious seventeenth-century harpsichord-making clan of Ruckers. There is some welcome coverage of bell founders, harmonium makers, and makers of mechanical instruments, who seem to have been slighted by most other books or dictionaries concerned with musical instruments, and substantial articles on nineteenth-century piano makers and organ builders, with useful source materials such as a five-page listing of the work of

1. August Corbet and Ole Olesen, "Brebos," *The New Grove Dictionary of Musical Instruments*, ed. Stanley Sadie (London: MacMillan, 1984) 1:268–69.

2. Maarten Albert Vente, *Die Brabanter Orgel: Zur Geschichte der Orgelkunst in Belgien und Holland im Zeitalter der Gotik und der Renaissance*, 2nd ed. (Antwerp: Frits Knuf, 1963).

the important Merklin firm. Not to be ignored, too, are the many entries for twentieth-century instrument makers, most of whom are little known outside of Belgium.

The *annexes* (appendices) take up the last third of the book, and are well worth the space they occupy. An index of instrument makers lists all those mentioned in the main text by alphabetical order of cities/towns, subdivided by instrument and century (in the case of Brussels, enormously helpful for quickly singling out, say, all the piano or wind instrument makers of a given period). This section also provides a graphic picture of the shifts in emphasis in different periods: Brussels, with the largest number of makers by far, had a huge piano industry in the nineteenth century, with winds, strings, and organs not far behind.

In another *annexe*, makers of instruments that are permanently sited—organs and carillons—have their known work broken down geographically. Understandably, these listings are by no means complete, save in instances where company records and worklists are preserved (largely from the nineteenth century to the present), and there are lacunae even in nineteenth- and twentieth-century listings. While some of the work of the Tegelen branch of the organ-building Van Dinter family is listed, there is no mention of any work done by the branch that emigrated to the United States (although biographical material on these builders is given); and while we are indeed warned that the list of organs built by Anneessens is not exhaustive, none the firm's two dozen organs exported to England (some of which were of substantial size) are included. Still, there is so much more along this line here than in any other volume of the kind that one hesitates to be picky.

An *annexe* of potential usefulness to researchers is that listing (by maker) instruments to be found in instrument collections around the world, including seven collections in the United States; not surprisingly, the fine Brussels collection takes pride of place. But this is also the most incomplete and disappointing section, and could easily have been improved by a simple survey of easily accessible current catalogues. Although some holdings of the Victoria and Albert Museum (London),³ Karl Marx University (Leipzig),⁴ Yale University⁵ and Smithsonian Institution⁶ are cited, there is

3. Howard Schott, *Keyboard Instruments*, vol. 2 of Victoria and Albert Museum, *Catalogue of Musical Instruments*, 2nd. ed. (London: H.M. Stationary Office, 1978–85).

4. Paul Rubardt, *Führer durch das Musikinstrumenten-Museum der Karl-Marx-Universität Leipzig*, 2nd ed. (Leipzig: Breitkopf and Härtel, 1964).

no mention of instruments in these collections by the noted harpsichord maker Ruckers (instruments of 1631 and 1639 in London, a 1644 "mother and child" virginal in Leipzig, another of ca. 1590 at Yale, and a 1620 virginal in the Smithsonian). The Museum of Fine Arts collection in Boston (which has a 1620 Ruckers muselar) is not mentioned at all.⁷ This cross-checking of a single maker suggests that much has probably been left out of this particular list in every area.

Finally, all of the articles have short author/date bibliographical references, and these items are listed with full citations in an exhaustive bibliography, which includes separate listings for periodicals, *annuaires* and *almanachs*, and instrument collection catalogues, though here again there are many omissions in the latter category.

The numerous well-reproduced illustrations in this volume deserve special mention. Not only does one find the expected pictures of representative instruments and portraits of makers (some full-page size), but also old photographs of factory interiors, reproductions of advertisements and shop drawings, and even nicely detailed photos (presumably made especially for this work) of makers' signatures, escutcheons, and nameplates.

Despite some of the minor flaws cited, the general quality of this volume is very high. As in NGDMI, the articles, no matter how short, are signed, many by recognized authorities in their respective fields; indeed the list of contributors at the very end is quite impressive, even if co-editors Haine and Meeus do take responsibility for a larger number of articles than any others. This is definitely a volume any serious music library ought to have, and it should find a welcome place on the shelves of individual scholars as well. It is to be hoped that it may encourage the compilation of other such regional directories.

BARBARA OWEN

5. Richard Rephann, *Checklist: Yale Collection of Musical Instruments* (New Haven, Conn.: Yale University, 1968).

6. Cynthia Hoover and Scott Odell, *A Checklist of Keyboard Instruments at the Smithsonian Institution*, 2nd ed. (Washington, D.C.: Smithsonian Institution, 1975).

7. Museum of Fine Arts, Boston, *Musical Instruments Collection: Checklist of Instruments on Exhibition* (Boston: Museum of Fine Arts, 1983).